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(continued on back cover)

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ALLEN MEMORIAL ART MUSEUM

# BULLETIN

VOLUME XI

NUMBER 1

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PRESS OF THE TIMES - OBERLIN, OHIO

## Foreword

The favorable reception so far accorded the Allen Memorial Art Museum *Bulletin* encourages us to continue its publication, and we inaugurate here the eleventh volume. This and past volumes not only serve as a memorial to Mrs. Elisabeth Severance Allen Prentiss, whose generous bequest makes their publication possible, but at the same time they afford a means of making known to all the nature and quality of the works of art which she and others have given to Oberlin College and which constitute the greatest part of its collections.

The present volume, of which this is the first number, should be of unusual interest; not only will it contain articles on three outstanding possessions of the College — paintings by Rubens, Terbrugghen, and a Spanish altarpiece in the Northern Renaissance style — but the winter issue will contain the first illustrated catalogue of the major works in these collections.

In this volume (as in preceding volumes) the rôle played by Oberlin's benefactors in the growth of the museum, especially that of Mr. R. T. Miller, Jr., '91, will be apparent. A glance at the insides of the front and back covers will make clear that another important source of strength is the continuing support of many individuals who give to the museum either directly or through the *Friends of Art*. In augmenting the collections, these contributors have notably enhanced the value that resides in such a museum as this, which must serve as a "library" of works of art—a compendium of many points of view and philosophies of the past and present, with the help of which Oberlin's students may achieve greater understanding of the how and why of man's activity. The extensive student use of the collections signalizes that the quality of the works in it will leave a lasting impression upon many, many generations.

Charles P. Parkhurst  
Director

## Rubens' "Daughters of Cecrops"

Literary texts which describe groups of young women attending a child placed in a tub or basket afford painters the opportunity for portraying figures in a great variety of poses, standing, kneeling, or bending down. Several such incidents in sacred and profane history were in favor with Renaissance painters: the Finding of Moses (cf. Raphael, Tintoretto and Veronese), the Nativities of the Virgin and St. John the Baptist, and the Childhood of Jupiter (cf. Giulio Romano). Another such theme from antique literature is "The Daughters of Cecrops",<sup>1</sup> and it is the name of Peter Paul Rubens which is most readily connected with this subject. Indeed, Jacob Burckhardt said not so many years ago: "I cannot remember having found, in any earlier artist, the scene where the three daughters of Cecrops discover the child Erichthonius in a basket as we see it in the superb picture by Rubens in the Liechtenstein Gallery."<sup>2</sup> Although a few earlier representations of this story can now be listed<sup>3</sup> they do not seem to have contributed much to Rubens' own versions, which turned out to be quite popular. There are many pictures and drawings in which the subject as introduced by Rubens has been varied. Even Rembrandt was attracted by the theme.<sup>4</sup> Rubens himself was concerned with it at two widely separated periods of his life, once about 1616, as a man of forty, and again in the last and ripest decade of his activity, between 1630 and 1640. Both creations are independent of each other, and in each there are indications that Rubens considerably altered his original conception before arriving at the final form.

The canvas of about 1616, today in the Liechtenstein Gallery (fig. 4) was, I believe, altered by him during the actual process of painting, and apart from this there exists, even if only in copies, at least one

<sup>1</sup> Benjamin Powell, *Erichthonius and the Three Daughters of Cecrops* (Cornell Studies in Classical Philology, XVII), New York, 1906.

<sup>2</sup> Jacob Burckhardt, *Recollections of Rubens*, ed. H. Gerson, transl. by Mary Hottinger, Phaidon Press, London-New York, 1950, p. 106.

<sup>3</sup> E.g., Sebastiano del Piombo's lunette in Villa Farnesina, Rome (L. Dussler, *Sebastiano del Piombo*, Basel, 1942, pp. 31, 139, fig. 15); a drawing by or after Anthonie van Montfoort (Blocklandt) in London, British Museum (A. E. Popham, *Catalogue of Drawings by Dutch and Flemish Artists . . .*, V, 1932, p. 172 and pl. LXIV); and an engraving after Hendrik Goltzius, no. 12 of the second *Metamorphoses* series of 1589-1590 (Bartsch III, p. 104, nos. 31 to 82).

<sup>4</sup> Drawing in Amsterdam, ca. 1645; reproduced in W. R. Valentiner, *Rembrandt, Des Meisters Handzeichnungen*, II, (Klassiker der Kunst, XXXII), no. 597, p. 164.



sketch foreshadowing this life-size picture. The same applies to the later picture, the "Daughter of Cecrops", once the property of the Duc de Richelieu. The major portion of this has only recently been rediscovered, and, in 1944, was acquired by the Allen Memorial Art Museum of Oberlin College.<sup>5</sup> It will form the main subject of this essay.

Nowadays the literary text (Ovid, Hyginus, Apollodorus, Pausanias) may not be universally known, so the outline of the story which Rubens used is given here.

The daughters of Cecrops were entrusted by Minerva with a chest (in analogy to the Finding of Moses, Rubens shows a plaited basket), with the strict injunction that it should not be opened, and the contents not examined. This basket contained the new-born Erichthonius, a boy who had snakes in place of his legs.<sup>6</sup> Minerva had undertaken to bring him up, keeping his existence secret from the other gods. This was the reason for his being handed over to the three sisters, and for the insistence on secrecy.

Rubens represents the three sisters with the basket in a remote part of a park by the brink of a fountain, which makes it possible to portray the maidens more or less naked, bathing themselves in the open. In the Liechtenstein picture (fig. 4), the shells on the wall marking the place as a grotto, as well as the embossed silver jug and the shell in the foreground used for drawing water to wash with, point to the bathing motive. Rubens chooses the moment of the story when one of the sisters, Aglauros—like Eve in Paradise—succumbs to curiosity and induces her sisters to do likewise. The winged genius, obviously Cupid, who is found only in the Liechtenstein version (figs. 2-4) where he stands beside the basket, has roughly the same function as the serpent in Eden. In the same version Rubens even tries to suggest, through details showing how the facts became known, that the betrayal of their trust will have tragic consequences for the maidens. Between the boughs of an elm a flying

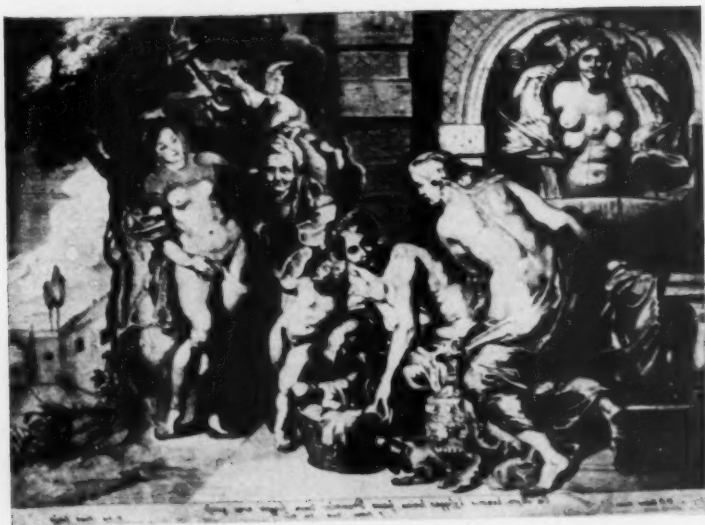
<sup>5</sup> Inv. No. 44.96. Canvas, 43¼ x 40½ inches. Exhibited in Cincinnati, Art Museum, February-March, 1948, no. 12; New York at Wildenstein's, February-March, 1951, no. 32. W. Stechow, *The Art Quarterly*, VII, 1944, p. 297; *Bulletin, Allen Memorial Art Museum*, I, 1945, p. 34; W. R. Valentiner, "Rubens' Paintings in America", *The Art Quarterly*, IX, 1946 p. 167, no. 132; J. Goris and J. S. Held, *Rubens in America*, New York, 1947, cat. no. 71, pl. 81. These previous publications have made use of the manuscript of the present article which was completed in 1940.

<sup>6</sup> A red chalk drawing of a baby boy reclining naked on bed clothes—a drawing which was afterwards covered by Rubens with pen sketches for a historical subject—was identified by the present writer, in December 1952, as a study from life expressly made by Rubens for the boy Erichthonius in the Liechtenstein canvas. This fine drawing, illustrated and ably discussed in *The Burlington Magazine*, September, 1953, belongs to the National Gallery, Oslo.



1. After Rubens, *Daughters of Cecrops*, oil sketch

Location unknown



2. Van Sompel after Rubens, *Daughters of Cecrops*, engraving



3. Rubens and assistant, *Daughters of Cecrops*, drawing London, British Museum



4. Rubens, *Daughters of Cecrops* Liechtenstein Collection

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putto (figs. 2 and 3) trumpets forth their offence, and near him flutters the magpie which will report it to Minerva, and be punished afterwards for its indiscretion.<sup>7</sup> In the later version of about 1633, such premonitory hints as to the future are omitted, and instead the interest is concentrated on the opening of the basket and the astonishment of the sisters and their nurse (figs. 5-10), astonishment which is mingled with a dawning realization of their folly.

Though it does not appear in the preliminary sketch, in all stages of the further development of his conception Rubens introduces the heavily draped figure of the sisters' old nurse for the purpose of contrasting it with the maidens' youth and nakedness. A nurse was the obvious choice for such a role.

The attractive description which Jacob Burckhardt devotes to the life-size picture in the Liechtenstein Gallery may be quoted *in extenso*.<sup>8</sup>

"Where do the old poets write, or where do we find in classical reliefs, or on vases, that the three daughters of Cecrops, Herse, Aglauros and Pandrosos, were nude when they discovered the snake-footed child Erichthonius in the open basket? But in the superb painting in the Liechtenstein Gallery, Rubens depicted them so, in bright light in front of the moist gloom of a river-head, the stances wonderfully varied, and added to them a draped nurse, a busy *putto* and a small dog, further a sculptured nymph on a fountain and a horned Pan outside in the sunny glade."

The composition as it is now to be seen in the Liechtenstein Gallery had to pass through several stages before the final solution was reached. The later work, the "Daughter of Cecrops" from the Richelieu collection, can be fully appreciated without setting forth the different attempts which preceded the Liechtenstein picture. However, as the way in which Rubens progresses from stage to stage until he is finally satisfied is analogous in the two cases, I think a greater insight into the later picture can be obtained from a closer examination of the history of the earlier.

There is a drawing (fig. 3) preserved in the British Museum (Hind 126) which was obviously made as the pattern for an engraving, though the intended plate was never made. A comparison with the Liechtenstein version shows at once that this drawing has suffered; not only have the top corners been cut off, but both at the top and on the left a

<sup>7</sup> In a later composition (fig. 5) the fatal magpie is perched expectantly on the rim of the fountain basin.

<sup>8</sup> *Op. cit.*, p. 38. The nakedness of the sisters was anticipated by Blocklandt (see note 3).

strip has been sacrificed. These are purely external differences; the internal ones are equally apparent. Between the heads of the standing daughter and the nurse the canvas shows nothing but foliage; in the same place on the drawing the half visible figure of a putto blowing a double trumpet appears. Furthermore: on the left both versions show a glimpse of a flat garden stretching beyond a term of Pan, at the foot of which struts a peacock. In the drawing the transition here from foreground to middle distance is somewhat abrupt, whereas on the canvas it is improved at this point by the substitution of a clump of plants for the broad tail of the peacock. The bird is nevertheless retained on the canvas, but it is pushed more into the background, and only its fore part is seen appearing round the term of Pan.

The British Museum drawing is executed in black chalk, reinforced here and there by pen and brush in ink. This reinforcement is, in my opinion, by Rubens' own hand, though the drawing itself must be the engraver's work. How are the differences between the two otherwise so similar versions to be explained? Both have their merit, and both are apparently the fruit of Rubens' own invention. Briefly, my explanation is that the British Museum drawing was done from the large canvas before Rubens introduced the final improvements. In this way the matter is easily comprehensible; Rubens wished to have an engraving of his picture for distribution. His engraver—probably Vorsterman—copied it in black chalk the size of the projected copper plate, and this drawing was given its final touches by Rubens himself, who reinforced it with pen and brush. (Incidentally, we know that Rubens fell out with Vorsterman and that several of their joint projects were left unaccomplished). Some time passed and Rubens, I imagine, turned again to his picture, painted out the cupid with the double trumpet, and improved the transition between foreground and background as we have seen, substituting a bunch of foliage for the peacock, which now was put in the middle distance.

The picture in Vienna hangs high up in the second row, too distant to be subjected to critical investigation. However, I believe I have noticed on it traces of the trumpeting putto still distinguishable beneath the thick foliage with which Rubens has covered him. Unfortunately I failed to examine the bottom left-hand corner, where it would have been easier, to see whether any trace of the peacock's tail were visible through the plants.

In another drawing, in the Teyler Museum at Haarlem, also the pattern for an engraving, an even earlier stage in the development of the theme is recognisable. Again it shows the combined work of en-

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graver and painter—the black chalk copy the work of the former, the reinforcement done by Rubens himself—and is again possibly the result of collaboration between Rubens and Vorsterman. There is no plate by Vorsterman based on this drawing, and it was only after Rubens' death that it was engraved by Pieter van Sompel, and published by Soutman.<sup>9</sup>

Figure 2 (from Van Sompel's engraving) will spare us a description. The background is different. The putto with the trumpet is shown full-length. The shells on the wall are missing and in their place stands a rusticated pilaster. The distant view on the left is bleak compared to the vista in the other versions. A feature, however, that does not immediately strike the eye, is that the orientation of the whole group of figures is not the same as in the Liechtenstein picture. If one looks at the feet, including those of the spaniel, it can be seen that in the large canvas the group stands parallel to the picture front, whereas in the drawing it forms a diagonal into the picture, with the woman facing the spectator standing further back in the picture space, the ground extending, flat and empty, before her feet. It is clear that the Haarlem drawing shows an earlier, and the Liechtenstein picture a later stage in the development of the same composition.

This opinion is strengthened if we consider an oil sketch (fig. 1)—not known in original, but of which two faithful copies exist—as the first stage in the progression. Here the oblique arrangement of the group is echoed by the transverse steps leading to the platform upon which the basket and figures stand. (A detail in this sketch, hardly visible in the reproduction, is the magpie, perched upon the rusticated pilaster).

The sequence therefore is almost certainly as follows:

Fig. 1 Oil sketch. — (copy).

Fig. 2 Drawing. — Haarlem, Teyler Museum (cf. Van Sompel's engraving).

Fig. 3 Drawing. — London, British Museum.

Fig. 4 Canvas. — Vienna, Liechtenstein Gallery.

Figures 2, 3 and 4 are closely connected, and do not differ from each other except in details. Figure 1, on the contrary, shows the conception at a stage before the composition had reached stability, so this coloured sketch can best be described as a preliminary study. Figures 3 and 4, as I have tried to demonstrate, give the penultimate and final state of the Liechtenstein canvas.

<sup>9</sup> C. G. Voorhelm Schreevoegt, *Catalogue des estampes gravées d'après Rubens*, Haarlem, 1873, p. 128, no. 78.

There remains Figure 2, the Haarlem drawing, engraved by Van Sompel. There are two alternatives: either this drawing could have been copied from an otherwise unknown *modello*, a finished sketch, which preceded the big canvas; or, the drawing could have been copied from an earlier state, in fact the earliest state of the Liechtenstein canvas.

The first supposition,<sup>10</sup> which I personally favor, would lead to the following classification:

- A. — Preliminary study. Coloured sketch on panel, only known in copies, 41 x 50 cm. (16 x 19¾ ins.) — Fig. 1.
- B. — *Modello* (finished sketch). Lost but known to us through the Haarlem drawing and Van Sompel's engraving. — Fig. 2.
- C. — The life-size canvas, 218 x 318 cm. (7'2" x 10' 5¼").
  - I.) First state, as in the London drawing. — Fig. 3.
  - II.) Second and final state; the canvas as Rubens left it and as it now appears in the Liechtenstein Gallery.

\* \* \*

In the year 1677, Rubens' late work, the "Daughters of Cecrops", is described and praised as outstanding in the collection of the Duc de Richelieu.

"Armand-Jean de Vignerod Duplessis, Duc de Richelieu (1629-1715), petit neveu du Cardinal, substitué à son nom et à ses armes, pair de France et Général des galères" is known to have lost in a game of bowls in 1665 a valuable collection of pictures to Louis XIV of France. Apart from a number of pictures by Italian masters, it comprised only works of Nicholas Poussin. The Duke did not permit himself to be discouraged by this misfortune, but set himself to collect anew. He again concentrated his attention on one master, but this time on Rubens, the very antithesis of Poussin. The Duke had only just started to rebuild his collection when, in 1671, arose the famous quarrel between the Poussinists and Rubenists which endured so long, and of

<sup>10</sup> The alternative thesis would impose the following arrangement:

- A. Preliminary study (fig. 1).
- B. The life-size canvas in the Liechtenstein Gallery.
  - I. First state, as in the Haarlem drawing (fig. 2);
  - II. Second state, as in the London drawing (fig. 3);
  - III. Third and final state, as the Liechtenstein canvas now appears.

There would be little difficulty in proving whether or not this latter thesis were correct. By comparing the Liechtenstein canvas with a photograph of the Haarlem drawing, it should be possible to discover, even without the use of X-rays, whether under the definitive form of the big picture, not only the London, but also the Haarlem version is concealed. If such an investigation should prove to have positive results, this thesis must be accepted as the correct one.



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which the after-effects echo still today. It began in a meeting of the Paris Academy on the 7th of November, when Gabriel Blanchard attacked a lecture given by Philippe de Champaigne on June 21st, in which was discussed the relative importance of colour and design in the painting of Titian. Some, like De Champaigne and LeBrun, insisted on the supremacy of drawing over colour, while others held that the two were indivisible, and protested against the degradation of colour to an inferior position in the scale of values. Poussin was the ideal of the one side, Rubens of the other, and from the resultant opposing of one artist to the other, which became usual, grew the abbreviated designations of the two parties.

The Duke of Richelieu was active in the quarrel not so much in words as in deeds. He intensified his efforts in collecting Rubens and nothing but Rubens, buying the best that was available. This would hitherto have been difficult, as Rubens' works were jealously guarded in Brussels and Antwerp, but the war conducted against the Netherlands by Louis XIV made the collector's task easier. After several years the collection was so far advanced that a catalogue could be made, the compilation of which was entrusted to Roger de Piles (1635-1709), secretary to the Ambassador Michel Amelot, and translator of De Fresnoy's "De Arte Graphica". "*Le Cabinet de Monseigneur le Duc de Richelieu*" appeared in Paris in 1677 (with the license to print of 1676) introduced by "Conversations sur la connoissance de la Peinture" and "*La Vie de Rubens*".<sup>11</sup>

In the years following 1677 the Duke appears to have parted with some of his pictures, replacing them by others. The "Erichthonius" appears only in the first edition of the Catalogue, that of 1677. De Piles there describes the picture with praiseworthy care as follows:

*"Erichthonius or the Curiosity of the Daughters of Cecrops.*

"The reader will remember that Pallas had entrusted to the three daughters of Cecrops, Pandrosos, Herse, and Aglauros, the basket which contained Erichthonius, that monstrous boy, half-man and half-lizard, whom Vulcan had begotten without mother. Aglauros, the most inquisitive of them, after having overcome the scruples of her sisters and

<sup>11</sup> The Rubens pictures owned at one time or another by the Duke and described by de Piles—thirty in all—are listed in my article in the *Jahrbuch der preussischen Kunstsammlungen*, XLIX, 1928, p. 62ff. This list is not free from mistakes. Richelieu's *Lion Hunt* is not lost but still exists in the Munich *Alte Pinakothek* (no. 602), whereas the *Lion Hunt* mentioned in Rubens' letter of 1618 as painted for the Duke of Bavaria must be one of the three hunting pictures carried off from Munich by the French in 1800. The *Bacchanal* in the London National Gallery never belonged to Richelieu, and his *Erichthonius* is not, as we shall see, the one in the Belvoir Castle collection.



opened the basket, which is placed in the center of the painting, appears in an attitude of surprise: she is on one side of the picture, seen from behind, her legs arranged under her body in a bizarre fashion, heavily leaning on her left arm, with her hand spread out on the ground. The expression of her face accords with her attitude and shows a good deal of fear. Herse and Pandrosos, who have let their sister have her way, approach with a somewhat quieter air in order to view the subject of such astonishment and to satisfy the curiosity so characteristic of their sex: one has knelt down opposite Aglauros on the other side of the basket and, above the lid which she supports, is looking quite fondly at the monstrous charge with which they had been entrusted; the other, standing behind the basket, extends her head, lowering it somewhat in order to see Erichthonius at whom she marvels as she smiles. The nurse of the three sisters, driven by a like curiosity, is also looking in wonderment at this extraordinary object.

"The background of the picture represents a very lovely garden, which contains a fountain and terms attached to the supports of a *cabinet de verdure*. This painting is done in the style of Paolo Veronese, but nonetheless of such superior quality that rather than calling it a work of Rubens one might as well attribute it to the Graces themselves."

A detail of this long description should be borne in mind. Aglauros, who is seen from behind, sitting on the ground, has her legs drawn up underneath her body. We shall have to return to this point.

A second reference to the picture is to be found in a "Mémoire" written by Philip Rubens of Antwerp. De Piles had sent to him, as the master's nephew and co-heir, the manuscript of his "Vie de Rubens", requesting corrections, and asking information about the date of several Rubens pictures in the Duke's collection. The "Mémoire" on the subject, forwarded to De Piles in April or May 1676, still exists. It is published in Volume V (162-167) of the "Bulletin Rubens". In it the "Erichthonius" is placed among pictures painted by Rubens during the last ten years of his life, between 1630 and 1640.

Almost all the Rubens pictures in the possession of the Duc de Richelieu were masterpieces and of considerable size. It will be sufficient to recall some of the best of them which now belong to the Alte Pinakothek in Munich: the "Massacre of the Innocents"; the "Battle of the Amazons"; the "Drunken Silenus"; the "Lion Hunt". It was not therefore a happy idea of nineteenth century authors to recognise in a small panel (16½ x 20 ins.), now in the possession of the Duke of Rutland at Belvoir Castle, the *Erichthonius* of Richelieu's collection. This finished

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sketch was highly praised by Waagen, and many copies give evidence of its popularity. But apart from the unlikelihood of De Piles describing so small a picture at such length, the description he gives does not in fact correspond to the Belvoir Castle panel. Here the seated Aglauros has her leg stretched out, with her foot resting against a fragment of cornice, upon which the basket stands. Yet De Piles clearly implies that her leg is bent up under her body. The Belvoir picture cannot be identical with that once in Richelieu's collection.

In 1918 a canvas "Werkstatt Rubens, Die Töchter des Kekrops, Lebensgrosse Figuren (164 x 233 cm.)" was sold in Berlin at Lepke's. The catalogue of the sale contained a reproduction, and from this it appears that the picture was simply an old copy. But this copy (fig. 8) repays attention: the figures are life-size, and the position of Aglauros corresponds with the description in De Piles. There can be little doubt that this is a copy after Richelieu's picture, and presumably of the same dimensions as the famous original.

Richelieu's version of the "Erichthonius" was just as much the result of repeated trials as the one in the Liechtenstein Gallery. In this case the differences between the original conception and final state are even greater than in the earlier work. The various stages in the development of the Liechtenstein picture have already been examined, and this insight into Rubens' method of work will serve as an example in the parallel case of Richelieu's picture. Therefore without further discussion I set forth the sequence as I imagine it:

- A. — Preliminary sketch (fig. 5); wood, 31 x 33 cm. (12¼ x 13 ins.) Stockholm, National Museum.

Painted by Rubens' own hand, circa 1632. In this first idea the nurse does not appear. The fateful magpie is shown, however, perched on the edge of the fountain basin. On top of the basin is the sculptured figure of a boy riding on a dolphin. The basket containing Erichthonius stands flat on the ground. Aglauros's back is half concealed by drapery, and her right hand grasps the bedding in the basket.

- B. — *Modello* (fig. 6); wood, 42 x 51 cm. (16½ x 20 ins.) Belvoir Castle, Duke of Rutland.

Finished sketch upon which the big canvas is based. The motive of the nurse is here introduced. The figure on the fountain has been changed to a river god holding up a shell. Aglauros's back is bare. Her right hand is no longer in the basket, the forearm being hidden by her body. The basket

stands elevated on a fragment of sculptured cornice.<sup>12</sup>

C. — The Richelieu Canvas. Probably 164 x 233 cm. (about 64½ x 92 ins.) Life-size figures.

I.) First state. (The following description must be taken as hypothesis, as no copy exists showing such a state).

Little different from the Belvoir Castle *modello*, i.e.: the right arm of Aglauros is again shown stretched out to its full length as in A., only the hand is here placed differently on the basket. Her bare back is crossed by a ribbon securing her draperies. In the distance between the standing sister and the nurse there are two slender poplars in the place of the close clipped hedge, and in front of them, to the left of the basket-lid, a low stone border is introduced. — As in B. the basket stands on a fragment of cornice against which Aglauros's foot rests. Owing to the absence of copies, it is unlikely that the canvas remained in this state for long, and it is possible that several of the improvements mentioned here belong rather to the second state.

II.) Second state. Similar to the preceding, except for the following differences:

The cornice upon which the basket stood has been covered and has become a mound of earth, through which, however, the form of the cornice is visible. In consequence Aglauros's foot no longer rests up against it, but stands out unconnected. Three copies are known of this state: one in the Musée Dobré at Nantes; another, on canvas (60 x 70 ins.), which was sold at Sotheby's in June 1939; and a third, on canvas, 34 x 43 inches, in the collection of Mrs. Edgar Mayo in Columbus, Georgia<sup>13</sup> (fig. 8). Obviously, the picture stayed in this state some time.

III.) Final state.

Few, though very happy alterations compared to II.:

The right leg of Aglauros is no longer stretched out, but bent up under her, her toes pressing on the ground. The ribbon

<sup>12</sup> Many copies of this version exist, including an engraving (C. G. Voorhelm Schneevogt, *op. cit.*, p. 128, no. 79). Since the available photograph of the Belvoir Castle picture is not very good we are also reproducing one of the painted copies (fig. 7), although it shows some additions by the copyist. This was for some time in the collection of Mr. Samuel Friedenberg in New York to whom we are indebted for a photograph; it is painted on copper.

<sup>13</sup> We are indebted to Mrs. Mayo for a photograph of this painting, which was taken to Georgia from Philadelphia as early as 1825 by James Kivlin.



5. Rubens, *Daughters of Cecrops*, oil sketch

Stockholm



6. Rubens, *Daughters of Cecrops*, modello

Belvoir Castle



7. After Rubens, *Daughters of Cecrops*

Location unknown



8. After Rubens, *Daughters of Cecrops*

Columbus, Georgia, Mayo Collection



9. After Rubens, *Daughters of Cecrops*

Location unknown

across her back is now tied above the hip in an exquisite bow. Known from the copy (fig. 9) sold at Lepke's in Berlin, 26th February 1918 (No. 61).

It remains to introduce the canvas (figs. 10-12) which so surprisingly came to light in the autumn of 1939. The painting, though cut down, especially on the left, proves to be an original of Rubens' late period. And details which will be discussed later speak strongly for the identity of this painting with Richelieu's "Erichthonius".

It is indeed astonishing that this picture was able to pass through two auctions during the last decades without its true importance and value being recognised. Two numbers on the back of the canvas make it possible to name the sales in which it appeared. The older number "110 P" refers to a sale on May 27th, 1882, and the later, "261 CH", to that which took place on July 3rd, 1914, in both cases at Christie's.

In 1882 the description of the picture ran as follows:

Lot 98. RUBENS. A Female, kneeling in a landscape, opening a basket of flowers. — The figure corresponds with the Magdalen at the foot of the Cross in the Ant-



10. Rubens, *Daughters of Cecrops* (fragment)

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werp picture. (No measurements are given).<sup>14</sup>

In the 1914 sale the picture is described as follows:

Lot 126. RUBENS. *Flora*. A lady in a yellow dress, kneeling in a landscape and opening a basket of flowers. 43" x 39½". — From the Orléans Gallery. — Exhibited at the Loan Exhibition of Works by Old Masters and Scottish National Portraits, 1883.<sup>15</sup>

When the picture reappeared in a London sale in 1939 it still corresponded to the descriptions of 1914 and 1882; a life-size figure of a lady in a yellow dress, kneeling in a landscape and opening a basket of flowers. On cleaning the picture on the instructions of the purchaser, the flowers came away and in their place the snake-footed child, Erichthonius, was revealed, as well as the nurse, the left arm of Herse and all that which an earlier painter-restorer had concealed to obscure the fact that the canvas had been cut down. The restorer to whom the cleaning was entrusted was able to remove the overpainting without injuring the original paint beneath. He established that the emendations were not modern, but of the middle of the eighteenth century, if not earlier.

The restorer's statement as to the date of the repainting is supplemented by descriptions of a Rubens picture in two Paris sales of subsequent years of the eighteenth century. In the Sale of Pictures and Water Colours from the Cabinet of M. Morel<sup>16</sup> in 1786, the description

<sup>14</sup> The resemblance to the Magdalene in the Antwerp *Coup de Lance* is superficial. The heading of the catalogue is as follows: "A small Collection of Pictures from a House in the Country, where they have been since their purchase from the Orléans Gallery." — As a matter of fact, several pictures from this anonymous collection can be traced back to the Orléans Gallery, as for instance: Lot 96. D. TENIERS, *La Fumeuse* (Stryienski, No. 514); Lot 100. C. POELEM-BERGH, *A Landscape* (Stryienski No. 380). But neither an *Erichthonius* nor a *Female Opening a Basket of Flowers* was ever in the Duke of Orléans collection. The suspicion arises that there must have been a tradition that the canvas came from a French ducal collection and instead of the correct name Richelieu the name of Orléans was substituted. G. Redford in his *Art Sales* (London, 1888, II, p. 323) mistakenly gives two entries concerning this picture, one after the other, in both cases giving as the buyer the London dealer Lesser, and the price as £157.10. — In Redford's second entry the anonymous owner's name is revealed as "AUSTEN".

<sup>15</sup> Here the words of the title of the 1884 Christie catalogue describing the country house collection as a "purchase from the Orléans Gallery" are applied to this particular painting, which is stretching an inaccuracy too far (see preceding footnote). The catalogue gives the owner as Archibald COATS, Esq., of Woodside, Paisley. — The picture was bought by Collings for the price of £75.12.—

<sup>16</sup> "et autres" according to F. Lugt (*Répertoire des catalogues de ventes*, The Hague, 1938, No. 4025), who says that the sale was postponed to May third; the catalogue gives the date of sale as April 19th.\*



is as follows:

No. 34. PIERRE PAUL RUBENS. Une Jardinière accroupie et appuyée sur le couvercle d'un panier rempli de fleurs. Elle est vêtue d'un corsage et d'une jupe de satin jaune. Le fond est terminé par un ciel et des masses d'Arbres. Ce Tableau, dont la figure est de proportion naturelle, est d'une couleur brillante et vigoureuse; c'est un haut de cabinet des plus agréables et des plus beaux. Hauteur 42 pouces, largeur 38 pouces. Toile.

The extract I give is from the printed catalogue preserved in the Rijksbureau at the Hague. The name of the buyer is added in handwriting: "de Changran", also the price: "301 livres"; a further handwritten note indicates a later sale of the picture, giving the collector's name, the year and the price fetched as: "Vte (Vicomte) de Changran, 1787 — 723 livres".

The entry in the 1787 Paris Sale of Pictures and other Curiosities is almost identical. The auction (Lugt, Répertoire, No. 4162) took place on March 20th and the following days. It was a sale of different anonymous properties. However an annotated copy of the catalogue in the Frick Art Reference Library, New York, supplements the title-page heading "Catalogue d'une Collection Précieuse de Tableaux des Trois Ecoles et Autres Objets Curieux du Cabinet de MM.\*\*\*" — with the handwritten addition "de Chamgrand (or Degrand Champs), St. Maurice, et autres", and gives the price fetched, also in handwriting, as "723 livres."

I quote the entry regarding our picture:

No. 30, P. P. RUBENS. — Une belle femme, représentée en Jardinière, elle est accroupie et le coude appuyé sur le couvercle d'un panier rempli de fleurs; elle est vêtue d'un corsage et d'une jupe de satin jaune, le fond est terminé par un ciel et quelques masses d'arbres. Hauteur 48 pouces; largeur 38 pouces. Toile.

It should be noticed that the picture, for which the then respectable prices of 301 and 723 livres were given, was in neither of these sales signalized as coming from the Orléans Collection, and the modern assertion to this effect can be dismissed as being without reasonable foundation. There is therefore nothing here which would prevent the identification of this beautiful painting, which can now be traced back as far as 1786, with the canvas described in 1677 as belonging to the Duc de Richelieu.

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To suppose that Rubens painted this picture twice, and, that apart from the canvas under consideration, there existed another identical version, is bordering on improbability. There is no reason for such a far-fetched supposition. On the contrary, two details now to be discussed lead us to the conclusion that this and the picture in the Duc de Richelieu's collection are one and the same.

In 1924 I had the privilege of being shown the collection, mainly consisting of Netherlandish pictures, of Mr. Harold Petri, Swedish Consul General in Antwerp, at his house at Rubenslei 19. There I was particularly struck by a life-size head of a woman by Rubens. To my eyes it was painted by the master himself in his late period, but it was obviously a fragment, cut to a circular shape. The woman's head was bent and the eyes cast down; her left shoulder was bare and more brightly lit than the face. I promised the owner to try and find out the picture from which the head had been cut. I had little difficulty in tracing the composition, and in 1925, when I again visited Mr. Petri in Antwerp, I was able to inform him that the woman's head was a fragment from Richelieu's "Daughters of Cecrops". Unfortunately I did not ask the owner for a photograph. He left Antwerp in the following year, and his collection was sold by auction at Frederick Muller's in Amsterdam at the end of 1926.<sup>17</sup> The beautiful fragment is still vivid in my mind, for it suggested to me, that the Richelieu "Erichthonius" may have had to suffer a similar fate as Rubens' "Bath of Diana". This picture, as is generally known, had been purchased by Cardinal Richelieu from the painter's heirs in 1641, and its main part only re-emerged from obscurity in 1889 as surprisingly as the "Erichthonius" has done fifty years later.

A further reason leading me to the belief that this "Daughter of Cecrops" comes from the Richelieu canvas is provided by the painting itself, namely by some alterations (*pentimenti*), which are clearly visible. The cradle of *Erichthonius* is placed on an elevation of the ground, of an indefinite shape and brownish colour. But through the brown paint a form can be made out, which is easily recognisable as a fragment of cornice. Having started with this elaborate piece of sculpture, Rubens to all appearance felt it was not in keeping with other parts of the picture as he was altering it, and to remove it he did not scrape it off, but

<sup>17</sup> The head was not reproduced in the sale catalogue (Amsterdam, Nov. 30th to Dec. 3rd, 1926). The picture is described as follows: No. 98. P. P. RUBENS. *Hélène Fourment*. *Souriante et rose elle regarde en contre-bas inclinant gracieusement la tête sur son épaule grasse et blanche. Les perles s'entremêlent dans sa chevelure blonde, une grosse pend à son oreille. En buste. — Toile, Diamètre 43 centimètres.*

simply overpainted it with a coat of brown colour. In the course of the three centuries which have elapsed, the more solid colour underneath has partly "grown through".

Mr. Sebastian Isepp, the careful restorer, cleaned the picture and removed the 18th century additions which had transformed the Daughter of Cecrops into a "Jardinière". Furthermore he informed the owner that the part below the basket had also been overpainted, but, in his opinion, by Rubens himself. Owner and restorer then agreed to leave this as it was.

It was not quite so easy for Mr. Isepp to make out the situation in the bottom left-hand corner. Here also there was overpainting, though probably not of the eighteenth century. Joined to a knee covered by black drapery, the lower part of the right leg was traceable. As the over-layer of paint resisted the attempts of Mr. Isepp to lay bare the leg and foot, he stopped before the thin layer of brown colour was completely removed.

Recalling the stages through which the Richelieu composition had passed (described earlier in this article), one can understand the situation: Rubens' changes in the composition involved his overpainting both this leg as well as the cornice. We can only commend therefore the restraint of the restorer. He left untouched the one pentimento (below the basket) and stopped in time before Rubens' changes in the leg of Aglauros.<sup>18</sup>

The picture was in this condition when I was shown it for the first time. The photographs (figs. 8, 9 and 10) clearly illustrate the case. I think the observations of the restorer, made in my absence, together with the evidence of the copies, make it more than probable that this is Richelieu's canvas and no other.

In addition, the fragment formerly in the Petri Collection is taken from that part of the whole canvas remaining when our picture has been subtracted. There is no overlapping of the parts.

Still one question remains: at what period did Rubens' "Erichthonius" lose its original form and become through cutting down and overpainting a "Lady with a Basket of Flowers"? And what can have been the reason for singling out the kneeling maiden and suppressing

<sup>18</sup> There are two parts of the picture in which Rubens' own brushwork remains covered by later overpainting:

1. The upper right hand corner where part of the fountain was originally to be seen. Its left outline, clearly visible under the new pigment in several places, corresponds to that shown in figs. 6-9.
2. A small area at the left of the child where the right hand of Aglauros (see figs. 9 and 12) may still be seen under the new layer of paint.



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11. Rubens, *Daughters of Cecrops* (detail)



12. Rubens, *Daughters of Cecrops* (detail)

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part of her surroundings?

The Duc de Richelieu died in 1715, and the "Erichthonius", which in 1677 was fully described as forming part of his collection, does not appear in the three subsequent editions of De Piles' "Cabinet de Monseigneur le Duc de Richelieu" of 1681, 1682 and 1683. Therefore all we can say is: in 1677 we last caught sight of the "Erichthonius" and in 1786 we first meet with the "Lady with a Basket of Flowers" — a rather long interval of 110 years.

In the case of Rubens' "Bath of Diana", which suffered a similar fate, the date of the reduction in size can be established as fairly early. From indifferent small copies, which are very common, and from an able contemporary replica (which appeared on the Paris market with the expert Robert Lebel) of Rubens' complete composition in its original size of 150 x 194 cm., one knows that this masterpiece formerly included the figure of Acteon on the left, surprising the goddess Diana and her nymphs bathing. When the Munich collector Schubart in 1889 acquired his precious "Bath of Diana" the two nymphs on the left of Diana were covered over by paint, and what was visible corresponded to the engraving, dated 1712, by Henri-Simon Thomassin (Roses, *L'Oeuvre de Rubens*, V, p. 336). Only on cleaning was this overpainting revealed, which was then removed, and the two attendants on Diana's left came out undamaged, equal in beauty to the main part of the picture.

The analogy between these two cases cannot be overlooked. Both these capital works of the master's last and best decade have been reduced in size, and the main part made self-sufficient by overpainting those figures which had become incomprehensible in the new shape. It seems probable that the operation in both cases was effected at the same period, i.e., at the beginning of the eighteenth century, at the very time when it became a mania with builder-decorators to adapt pictures till then untouched, to fit panelled walls, sometimes by enlarging them, sometimes, alas, by cutting them down.

Fortunately Rubens' actual paint is more solid and durable than that of any other painter, and additions of the eighteenth century are so inferior in technique that it is usually a simple matter to remove them. In the "Bath of Diana", a chief attraction of the F. Koenigs Collection in the Boymans Museum, Rotterdam, and in the "Daughters of Cecrops" the solidity of Rubens' technique has withstood the superficial overpainting and has come out practically unhurt.

Ludwig Burchard  
London

## *Rubens, Daughters of Cecrops:*

### *Report from the Intermuseum Laboratory*

The Director of the Allen Memorial Art Museum has asked Mr. Richard Buck, Chief Conservator of the Laboratory of the Intermuseum Association, to report on the condition and construction of the Oberlin *Daughters of Cecrops*. Mr. Buck's statement is printed below. It will be immediately apparent to the reader that Dr. Burchard's interpretation, which dates back to 1940, is in agreement with facts obtainable today.

The painting is relined. The original fabric is cut at all edges, and there is now no inherent evidence of the original size. The original design has been changed in a number of places. X-rays show that a large elliptical shape originally occupied the area in the upper right quadrant. Much of the sky and the tops of the trees now here must be a revision. The landscape below the horizon, except for two obvious areas at the right edge, appears to be unaltered. Except for minor repairs, there is no evidence of changes in the main kneeling figure.

In the lower left corner certain vague architectural forms, and at the bottom, an area of flesh tone, may be seen through a thin, uneven brown scumble. Below and to the left of the infant's head, at the very edge of the canvas, is another area of flesh tone that appears to extend under the white of the present drapery. The proper right side of the head at the upper left is repainted, but this may be a repair rather than an intentional alteration. The X-ray shows a curious region of paint loss extending several inches to the left of a vertical line through the nose. The cause of this condition cannot be explained at present.

There is retouching scattered elsewhere, undoubtedly added to repair losses. The largest of these repairs are around the elbow of the partial figure at the upper left, in the area above the head of the infant, and in the violet drapery above the basket.

Except for these alterations and repairs on the periphery, the condition of the painting can be described as good.

## *Ohio Sesquicentennial Exhibition*

Ohio's sesquicentennial year was celebrated by the Museum with an exhibition of furniture, paintings, costumes, textiles, and household objects of early nineteenth century Ohio. From June through October an Ohio parlor, kitchen, and bedroom, installed in a partitioned gallery, were visited by nearly nine thousand people. Paintings and woven coverlets decorated the walls of the parlor. Among the paintings were a portrait by Samuel Waldo and William Jewett of Charles Grandison Finney, second president of Oberlin College; one of Dr. William Bushnell, a Mansfield physician, painted by a patient as payment for the doctor's fee; and an imposing group portrait of the Runyan family by Fred E. Cohen. The Bushnell portrait is the most recent of several important gifts to the museum from Mrs. Katherine Bushnell Spencer of the class of 1917. The Cohen painting is on extended loan to the museum from Prof. and Mrs. J. C. McCullough.

In the kitchen (fig. 1) were accumulated a variety of household items, not the least interesting of which were the bottles found with a tray and pair of slippers by Miss Alice Little in a narrow attic of her home in Oberlin. The attic is thought to have been a hiding place for slaves on the Underground Railroad. The quilt, with its tulip pattern in red and green, was presented to the museum at the close of the exhibition by Mrs. Andrew Meldrum. Also visible in the photograph are a Painesville dough tray, lent by Mrs. Norman Glass, a swift for winding yarn from Mr. Donald Love, and, from the museum collection, a reel and spinning wheel from Tallmadge.

The four-poster, cradle and rocking horse (fig. 2) were in the Mansfield home of Dr. Bushnell and were presented to the museum by his great-granddaughter, Mrs. Katherine B. Spencer. The calico quilt on the bed, a recent gift to the museum from Prof. Frederick B. Artz, was made in North Ridgeville in 1831.

The museum wishes to thank the following members of the Oberlin faculty, townspeople, and organizations whose generous loans made possible the recent exhibition: Prof. F. B. Artz, Mrs. Clarence Berg, Mrs. Louis Burgner, the Carnegie Library, Mrs. Kate Daub, Mrs. H. T. Fewell, the First Church, Mrs. Norman Glass of the Carlyle Shop, Mrs. R. H. Kinney, Miss Alice Little, Mr. Donald Love, Mrs. Andrew Meldrum, Miss Fanny G. Noyes, Dr. W. A. Richardson, Miss Grace Schaufler, Prof. Margaret Schaufler, and Prof. Arthur Turner.





1. Kitchen, Sesquicentennial Exhibition



2. Bedroom, Sesquicentennial Exhibition

## *Announcements Of General Interest*

### *Baldwin Lectures, 1953-54*

We are privileged to have as lecturers on the 1953-54 Baldwin Seminar Series Buckminster Fuller, the noted engineer-theorist and designer, and Laurence Sickman, director of the William Rockhill Nelson Gallery of Art. Mr. Fuller will be in Oberlin one week during the month of December to conduct a seminar exploring the possibilities of more effective design in human shelters. Mr. Sickman will speak in March on the topic "What Oriental Art can mean to the Occident". As in previous years, each speaker will present two public lectures in addition to the seminars.

### *Oberlin Friends of Art*

A fifteenth anniversary tea was held for the Friends of Art on November 9th in the Print Room of the Museum. The Purchase Show and an exhibition of selected acquisitions made through the Friends of Art Fund were previewed. Film programs and future exhibition previews are being planned for our members.

### *Coming Exhibitions*

November 10-30

Annual Purchase Show  
Friends of Art Acquisitions

December 4-28

Spanish Drawings, lent by Julius Weitzner

January 4-30

Built in USA: Post-War Architecture, lent by the Museum  
of Modern Art  
Framing—Right and Wrong, lent by the House of Heydenryk

### *Attendance*

From September 1952 to September 1953 over 20,000 people visited the museum.

*Intermuseum Laboratory*

As a member of the Intermuseum Conservation Association, the museum requested of the Chief Conservator of the Intermuseum Laboratory, Mr. Richard Buck, inspections of several works of art during the past year. Chief among these were Hobbema's *Pond in a Forest* (which was subsequently cleaned to great advantage), Rubens' *Daughters of Cecrops Finding the Infant Erichthonius* (Mr. Buck's report will be found on page 27), and Terbrugghen's *St. Sebastian* (notes on which will appear at a later date in the *Bulletin*).

Mr. Buck inspects the entire collection regularly, for it is the firm belief of all members of this association that an ounce of conservation is worth a pound of restoration.

*Faculty Notes*

*Paul Arnold* was invited to exhibit prints in October and November at the Midwest College Art Association Exhibition in Kansas City and at the Dallas Museum of Fine Arts Purchase Exhibition, respectively. His print, *Royal Couple*, is currently being exhibited at *The Contemporaries* gallery in New York.

During July, *Hedy Bäcklin* made an additional broadcast through the Swedish National Broadcasting Company, from Stockholm, by transcription from the Allen Art Building.

*Richard Buck* spoke on the formation of the Intermuseum Conservation Association at the technical session of the American Association of Museums, Buffalo (June), and at the meeting of the Midwest Section of this Association at Columbus in October.

*Edward Capps, Jr.* is President and Secretary of the Oberlin Chapter of the Archaeological Institute.

*Charles Parkhurst* spoke on color problems in art history at Wellesley College in May, and at the Cleveland Museum of Art in October. At the June meeting of the American Association of Museums in Buffalo, he served as chairman for the two technical sessions.

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*Robert Reiff* has returned from a year spent in the museums of Western Europe. He also studied Chinese art history at the Courtauld Institute in London, and at other times conducted tours for the Bureau of University Travel. In October he exhibited an oil painting at the Midwest College Art Association Exhibition in Kansas City.

*Margaret Schauffler* exhibited two oil paintings at the Ogunquit Art Center, Maine, during July and August, and one oil painting in the Midwest College Art Association Exhibition in October in Kansas City.

*Leonard Slatkes* exhibited an oil painting at the A.C.A. Gallery, New York, during July. At the same time he had a print accepted and exhibited in the First Annual Dallas National Print Exhibition. In November he was invited to exhibit in the Dallas Museum of Fine Arts Purchase Exhibition.

*Wolfgang Stechow* devoted the summer months to art-historical researches in the Netherlands. At present, in addition to his regular duties at Oberlin, he is serving on the advisory board of *The Art Quarterly*.

*Forbes Whiteside* is teaching Architectural Design for the department this semester (Fall, 1953) in addition to his regular work in an Oberlin architectural office. He was invited to participate in an exhibition during September and October, at the Akron Art Institute, entitled "Three Ohio Painters."

# Catalogue Of Recent Additions

## PAINTINGS

- Paul Klee, Swiss, 1879-1940. 1918, 77. *Blumengärten von Taora*. Gouache. Two sheets mounted side by side: 171 x 113 mm.; 171 x 134 mm. (53.222)  
Friends of Art Fund
- Forbes Whiteside, American, 1918—. *Warm Journey*, 1951. Oil on board. 28 x 40 in. (53.223)  
Prentiss Purchase Fund
- Francesco Granacci, Florentine, 1477-1543. *Tobias and the Angel*. Tempera on wood. Tondo. Diam. 21¼ in. (52.234)  
Gift of Baroness René de Kerchove

## DRAWINGS

- Abraham Walkowitz, American, 1880—. *Isadora Duncan Dancing*. Six pen and pencil drawings (53.50-55); one pencil drawing (53.56)  
Gift of the artist
- Claude Lorrain, French, 1600-1682. *Ship in Tempest*. Ink and wash. 180 x 240 mm. (53.65)  
Gift of Walter Bareiss
- Pier Leone Ghezzi, Italian, 1674-1755. *M. le Commandeur de Mongontier*. Bister. 209 x 303 mm. (53.200)  
Gift of Janos Scholz
- Pier Leone Ghezzi, Italian, 1674-1755. *La Signora Livia Sappi*. Bister. 284 x 196 mm. (53.221)  
Gift of Janos Scholz

## PRINTS

- Paul B. Arnold, American, 1918—. *Don Quixote*, 1952. Color etching. 480 x 303 mm. (53.57)  
Exhibition Fund
- Paul B. Arnold, American, 1918—. *Cock Pheasant*, 1952. Color etching. 227 x 405 mm. (53.143)  
Prentiss Purchase Fund
- Muirhead Bone, Scotch, 1876—. *Three drypoints*. (53.193-195)  
Gift of M. Knoedler & Co.
- Charles E. Jacque, French, 1813-1894. *Thirty-four etchings and four drypoints*. (53.153-188 and 53.189-192)  
Gift of Gertrude and Lindley Hosford
- James McBey, Scotch, 1883-1934. *Eight etchings*. (53.196-203)  
Gift of M. Knoedler & Co.
- Martin Schongauer, German, ca. 1430-1491. *The Flight into Egypt*. B. 7; Lehrs 7. Engraving. 251 x 171 mm. (53.66)  
Prentiss Purchase Fund
- James A. M. Whistler, American, 1834-1903. *Sixteen Lithographs*. (53.204-219)  
Gift of M. Knoedler & Co.
- Chinese, 17th century. *Nine prints from The Ten Bamboo Studio*. Color woodcuts. (53.225-233)  
Gift of Judson D. Metzgar

## BULLETIN

George Caleb Bingham (after), American, 1811-1879. *The Jolly Flatboatmen*.

Engraving by Thomas Doney. 560 x 667 mm. (53.224)

Published in 1847 by the American Art Union.

Gift of the Smith College Museum of Art

## SCULPTURE

Florentine, 16th century. *Venus*.  
Bronze. Height 10¾ in. (53.235)  
Gift of Baroness René de Kerchove

Domenico Poggini, Florentine, 1520-1590. *Young Man with a Sword*.  
Bronze. Height 8½ in. (53.236)  
Gift of Baroness René de Kerchove

Flemish, 16th century. *Hercules*.  
Bronze. Height 11¼ in. (53.237)  
Gift of Baroness René de Kerchove

Recent donations to the Helen Ward Memorial Collection include textiles, costumes and accessories from Prof. F. B. Artz, Mrs. Nada Babcock, Miss Junia Bratter, Mrs. L. E. Burgner, the Cooper Union of New York, Jerome Davis, Mr. and Mrs. William Davis, Mrs. A. M. Ellinger, Mrs. R. A. Engel, Mrs. H. T. Fewell, Mrs. Hazel B. King, Mr. and Mrs. Robert McAvoy, Prof. J. S. McLaughlin, Mrs. A. B. Meldrum, Miss Edith Metcalf, Mrs. Harold Metcalf, Miss Alice Mitchell, Miss Gladys Moore, Miss Betty L. More, Dr. Gertrude Moulton, Miss Ruth S. Nichols, Miss Eva M. Oakes, Mrs. Herbert Philbrich, Mrs. Elizabeth M. Ryder, Miss Julia Severance, Mrs. J. M. Sherman, Miss Mary Sinclair, Mrs. J. B. Thomas, Miss Jessie B. Trefethen, Prof. and Mrs. Clarence Ward, and Mrs. F. H. Waters.

# MUSEUM CALENDAR, FALL - WINTER, 1953 - 54

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
NOVEMBER	Paintings, 14th to 18th centuries (Permanent Exhibition)	Annual Purchase Show	Paintings, 19th and 20th centuries (Permanent Exhibition)	Friends of Art Acquisitions	Sculpture (Permanent Exhibition)	Dresses of the 1920's	Photographs of Buildings by Wallace K. Harrison, Architect (Auditorium)
DECEMBER	"	Spanish Drawings (Loan Exhibition)	"	Swift Collection of American Pat- tern Glass Goblets — The Christmas Story	"	Children's Clothes and Christmas Cards	Student Work (Classroom corridors)
JANUARY	" Framing— Right and Wrong (Loan Exhibition)	Built in USA: Post-War Architecture (Loan Exhibition)	Built in USA: Post-War Architecture (Loan Exhibition)	Swift Collection	"	"	"
FEBRUARY	Paintings, 14th to 18th centuries (Permanent Exhibition)	Ancient Bronzes (Loan Exhibition)	Paintings, 19th and 20th centuries (Permanent Exhibition)	Prints from the Prenitiss Bequest — Swift Collection	"	Dresses of the Early 1900's	"

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Clarence Ward, Director Emeritus  
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Laurine Mack Bongiorno

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## PUBLICATIONS

The *Bulletin* (illustrated),  
color reproductions,  
photographs and postcards  
are on sale at the Museum.

## MUSEUM HOURS

Monday through Friday  
1:30 - 4:30, 7:00 - 9:00 P. M.  
Saturday 2:00 - 4:00 P. M.  
Sunday 2:00 - 6:00 P. M.







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*Privileges of membership: All members will receive*

A copy of each issue of the *Bulletin*

A copy of each color reproduction published of objects belonging to the Museum

Invitations to all private receptions and previews at the Museum

Announcements of all special exhibitions, Baldwin public lectures and other major events sponsored by the Museum

A discount on annual subscription to *Art News*

A standing invitation to hear lectures given in courses by members of this department when there is adequate space, and at the discretion of the instructor

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*Life Members* contribute \$100 - \$1,000 at one time to the Friends of Art Endowment Fund

*Sustaining Members* contribute \$10 - \$100 annually

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